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No. 948

MODERN ETCHINGS
ENGRAVINGS
AND MEZZOTINTS PRINTED IN COLORS

CHIEFLY THE COLLECTION OF

Mr. Edward G. O'Reilly

HOTEL NETHERLAND, NEW YORK CITY

"Sympathy," after Greuze, Fra Lippo Lippi's "Madonna," "Ludovica Tornabuoni," "Mona Lisa," "Lady Hamilton as Nature" among twenty-six Mezzotints printed in colors by S. Arlent Edwards;

"The Rose Window" of Hedley Fitton, and three others; the fine Cathedral Plates of Axel Haig; Signed and Unsigned Proofs by Pennell; Etchings published by the Bibliophile Society signed by Pyle and Bicknell; Fourteen Signed Plates by Dendy Sadler; Mezzotints printed in colors by Greenhead, Webb, Skrimshire, Stevenson, Haines and other moderns

"Becquet," "En Plein Soleil," "Adam and Eve Tavern" among a dozen plates by Whistler; Etching by Frank Short; Original Impressions of "Le Bal Paré" and "Le Concert" after Saint-Aubin; a Water-Color by Veyrassat and several by Francis Garat

TO BE SOLD

FRIDAY EVENING, MARCH 22, 1912

BEGINNING AT 8:15 O'CLOCK

On Exhibition from Saturday, March 16, 1912

The Anderson Auction Company

Madison Avenue at Fortieth Street
New York

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in our galleries before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.

8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
Madison Avenue at Fortieth Street,
New York.
Telephone Bryant 7990.

Priced Copy of this Catalogue may be secured for 50c.

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MODERN ETCHINGS, ENGRAVINGS AND MEZZOTINTS PRINTED IN COLORS

CHIEFLY THE COLLECTION OF

Mr. Edward G. O'Reilly

HOTEL NETHERLAND, NEW YORK CITY

Friday Evening, March 22, 1912, at 8:15 o'clock

OTTO H. BACHER.

Contemporary American Etcher.

1 THREE SHIPS.
Etching. Signed Proof. 4to.

* A plate of strong artistic feeling representing Bacher at his best.

JULES BASTIEN-LEPAGE.

French Painter, 1848-84, who only engraved 11 plates.

2 RETOUR DES CHAMPS.
Etching. Fine impression.

3 REAPER SHARPENING HIS SCYTHE.
Etching. Fine impression.

MAURICE BLOT.

French Engraver, pupil of St. Aubin. 1754-1818.

4 MONSEIGNEUR LE DAUPHIN ET MADAME, FILLE DU ROI. After Mdme. Le Brun.
Two children with a nest of birds. Line engraving on India paper. Folio. A scarce print.

ROSA BONHEUR.

Great French Artist, fl. 1864.

5 SKETCH FOR THE HORSE FAIR.

SMALL PHOTOGRAPH OF THE PAINTING SIGNED BY THE ARTIST.

(2 pieces.)

* One of the original sketches comprising three groups, forming part of the well-known painting which now hangs in the Metropolitan Museum.

A. CARDON.

6 VENUS INSTRUCTING CUPID.

Stipple engraving after Kirk. Circular 4to. ORIGINAL IMPRESSION PRINTED IN BROWN. London, 1801.

A. CASANOVA.

7 THE MONK.

Etching. 4to. Gilt frame.

S. ARLENT EDWARDS.

American Engraver in pure mezzotint, whose plates are rapidly becoming scarce. The following are all choice impressions.

8 SYMPATHY. After J. B. Greuze.

Mezzotint printed in colors. Signed proof. Antique frame.

* VERY FINE AND RARE. The plate has since been defaced.

9 MADONNA. After Fra Filippo Lippi.

Mezzotint printed in colors. Signed Proof. Framed in passe-partout.

* A VERY FINE AND RARE PLATE, since defaced in 1905.

10 LUDOVICA TORNABUONI. After Ghirlandaio.

Mezzotint printed in colors. Antique Frame.

* AN EXTREMELY RARE SIGNED TRIAL PROOF. The plate has since been defaced.

11 MONA LISA. After Leonardo.
Mezzotint printed in colors. Signed Proof in passe-partout frame. Folio.
* One of Edwards' most important plates which has since been defaced.

12 LADY HAMILTON AS NATURE. After Romney.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

13 THE PRINCESS BEAUJOLAIS. After Jean Marc Nattier. Folio.
Mezzotint printed in colors. Passe-partout frame.
*Signed Proof after one of Nattier's exquisite subjects.

14 BEATRICE D'ESTE. After Leonardo or Ambroges de Predias.
Mezzotint printed in colors. Signed Proof. Framed.
* The plate has since been defaced.

15 BOSOM FRIENDS (Miss Bowles). After Sir Joshua Reynolds.
Mezzotint printed in colors. Signed Proof. Framed.
* The plate was defaced in 1906.

16 THE YOUNG PRINCESS. After Netscher.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

17 MRS. DAVENPORT. After Romney.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

18 THE LUTE PLAYER. After Franz Hals.
Mezzotint printed in colors. Signed Proof. Antique frame.

19 LADY HAMILTON. After Romney.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

20 PATIENCE. (Portrait of Mrs. Drummond Smith.) After Romney.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

21 WILLIAM OF ORANGE. After Van Dyck.
Mezzotint printed in colors. Framed.
* A rare signed trial proof, of a plate which has since been defaced.

22 SASKIA VAN ULENBURGH. After Rembrandt.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

23 ELVIRA. After Piero della Francesca.
Mezzotint printed in colors. Signed Proof. Antique frame.
* The plate has since been defaced.

24 GENERAL GATES. After Gilbert Stuart.
Mezzotint printed in colors. Signed Proof. Framed.

25 GENERAL GEORGE WASHINGTON. After Gilbert Stuart.
Mezzotint printed in colors. Signed Proof. In passe-partout frame with a defaced impression.

26 FRANCIS II. After François Clouet.
Mezzotint printed in colors. Signed Proof. Antique frame.

27 MASTER LAMBTON. After Sir Thomas Gainsborough.
Mezzotint printed in colors. Signed Proof. Framed.
* The plate has since been defaced.

28 JULIA MACDONALD. After Sir Thomas Lawrence.
Mezzotint printed in colors. Signed Proof. Framed.
* The plate has since been defaced.

29 MRS. ROBINSON—"Perdita." After Romney.
Head in oval. Signed proof mezzotint printed in colors. Framed.
* The plate has since been defaced.

30 DUCHESS OF DEVONSHIRE. After Gainsborough.
Signed Artist's proof, hand-colored on thin, Japan paper. Plate defaced. Framed.
* The original is in the Gallery of Mr. J. P. Morgan.

31 JOHN LAWRENCE. After a Miniature.
Mezzotint prinetd in colors. Signed Proof. Framed in passe-partout frame.

31-a COUNTESS GROSVENOR. After Sir Thomas Lawrence.
Oval mezzotint printed in colors. Signed artist's proof. Framed.
* The plate has since been defaced.

31-b MRS. WELLS. After George Romney.
Oval mezzotint printed in colors. Signed artist's proof. Framed in passe-partout.
* The plate has since been defaced.

HEDLEY FITTON.

32 THE ROSE WINDOW OF NOTRE DAME. Etching.
Signed Proof. Large folio. Framed.
* Magnificent proof of the etcher's masterpiece.

33 THE FOUNDER'S TOMB, WINCHESTER. Etching.
Signed Artist's Proof. Folio. Framed.

34 CHURCH OF S. MACLOU, ROUEN. Etching.
Signed Artist's Proof. Folio. Framed.

35 SHRINE OF EDWARD THE CONFESSOR, WESTMINSTER ABBEY. Etching.
Signed Artist's Proof. Folio. Framed.

H. T. GREENHEAD.

American Engraver in pure mezzotint.

36 MARGOT. After George Morland.
Signed proof mezzotint printed in colors. In gold frame.

37 PEGGY. After George Morland.
Signed proof mezzotint printed in colors. Passe-partout frame.

38 MARGARET. After George Morland.
Signed proof mezzotint printed in colors. Passe-partout frame.

39 BARBARA. After George Morland.
Signed proof mezzotint printed in colors. Passe-partout frame.

SIR F. SEYMOUR HADEN.

40 BRIG AT ANCHOR. (D. 130.)
Etching. 4to.

41 COWDRAY WITH GEESE.
Etching. 4to.

AXEL HERMAN HAIG.

42 SANTIAGO.
One of Haig's fine cathedral plates.
Etching, 1905. Signed Proof. Large folio.

43 WESTMINSTER ABBEY: THE NORTH PORCH.
Showing also the front of Henry VII's chapel and the Victoria Tower in the distance.
Etching, 1903. Signed Proof. Large folio.

44 BAYEUX, NORMANDY.
The famous Gothic cathedral rises in the midst of the trees in the background.
Etching, 1908. Signed Proof. Large folio.

45 THE CHATEAU DE VITRÉ. (Brittany.)
A scene beneath the walls of the old castle.
Etching, 1907. Signed Proof. Folio.

46 CATHEDRAL OF ST. GEORGE, LIMBURG ON THE LAHN.
A picturesque plate, mediæval in tone.
Etching, 1886. Signed Proof. Large folio.

47 SAINT LO, NORMANDY.
The old Norman village is across the river that runs in the foreground, and the Gothic church rises on the hill-top in the background.
Etching, 1908. Signed Proof. Large folio.

48 ULM CATHEDRAL.
Interior showing the Kreuzaltar.
Etching. Signed Proof. Large folio. Framed.

49 WESTMINSTER ABBEY.
Interior view. Small plate. Signed Proof. 4to. Framed.

50 AN OLD GERMAN MILL.
Etching. 4to.

51 A STREET IN CUENCA.
Etching, 1889. Signed Proof. Folio.

52 A HILL-TOWN IN NAVARRE.
Etching and aquatint. Signed Proof. Folio.

53 STOCKHOLM.
Aquatint work mainly, 1888. Signed Proof. Folio.

54 RHEIMS CATHEDRAL. NORTH TRANSEPT.
Etching, 1893. Signed Proof. Folio.

55 THE CASTLE OF VITRÉ.
Etching, 1903. Signed Proof. Folio.

56 THE TOWER OF ST. PIERRE, CAEN.
Etching, 1879. Signed Proof. Folio.

E. L. HAINES.

American Engraver in pure mezzotint.

57 SPRINGTIME. After George Morland.
Mezzotint printed in colors. Signed proof on India paper.

EDMOND HEDOUIN.

58 PORTRAIT DE MADAME * * *.
Etching after Charles Chaplin. 4to. Gilt frame.

PAUL HELLEU.

Contemporary French Artist.

59 PORTRAIT OF A MODEL.
Original etching in tints, signed by the artist. 4to.

FRANCOIS ROBERT INGOUF.

French Engraver, who made very few plates. 1780-1867.

60 COMTESSE D'ARTOIS ET SES ENFANTS.
Small folio, original impression with untrimmed margins.

G. LONGHI.

61 LE DELIZIE MATERNE. After Sir Thomas Lawrence.
With untrimmed margins. Folio.

JOSEPH PENNELL.

62 ST. PAUL'S CATHEDRAL. Etching.
Front view from Ludgate Hill. Original etching, signed and printed by the artist. Framed.

63 ST. PAUL'S. THE WEST DOOR. Etching.
View from the Interior, looking through the doorway with visitors entering. Printed and signed by Pennell. Framed.

64 ENTRANCE TO HENRY VII'S CHAPEL. Etching.
Artist's proof printed in brown and signed by Pennell. Framed.

65 LONDON BRIDGE STAIRS. Etching.
View looking across the River showing the Monument, Bow Bells, and other buildings. Artist's proof printed and signed by Pennell. Framed.

* The above four artist's proofs were printed in limited numbers and are now scarce, the plates having been destroyed.

66 THE GLASS BLOWERS.
Etching.

67 TOLEDO.
Etching.

68 THE BRIDGE OF S. MARTIN, TOLEDO.
Etching.

69 THE POOL, LONDON.
Etching.

70 THE TOWER BRIDGE, LONDON.
Etching.

71 DISTRICT RAILWAY STATION, LONDON.
Etching.

72 THE HAYMARKET THEATRE.
Etching. Signed Proof printed by Pennell. 4to.

73 COAL-WHARVES ON THE SCHUYLKILL.
Etching. Signed Proof. 4to.

74 THE PONTE VECCHIO, No. 2.
Etching. 4to.

75 BLACK-HORSE INN YARD.

VIEW IN VENICE.

A WATERGATE IN VENICE.
Etchings. (3)

76 THE SCAFFOLDING, LONDON.
Etching.

77 THE GREAT CRANES, S. KENSINGTON.
Etching.

78 VOLLIERS STREET, LONDON.
Etching.

79 THE MARBLE ARCH, LONDON.
Etching.

80 AN OLD CHURCH.
Etching.

81 THE RIALTO, VENICE.
Etching.

82 THE DOGE'S PALACE, VENICE.
Etching.

83 LITTLE CANAL, VENICE.
Etching.

84 THE RIVA, VENICE.
Etching.

PIERRE PRUD'HON.

French Artist. 1758-1823.

85 L'AMOUR SE RIT DES PLEURS QU'IL FAIT VERSER. Engraved by Copia.

Original impression with full margins, proof before letters. Folio. Framed.

HOWARD PYLE.

Contemporary American Painter.

86 CAXTON AT HIS PRESS. Signed Proof.

RICHARD DE BURY and the YOUNG EDWARD III. Signed Proof.

IZAAK WALTON. Signed Proof.

ROGER BACON. Signed Proof.

ERASMUS, COLET AND MORE. Signed Proof.

Etchings by W. H. Bicknell after Howard Pyle. Folio in original portfolio with the defaced plates (10) pieces).

* A COMPLETE SET of the etchings published by the Bibliophile Society, on Japan paper, signed by both Howard Pyle and the etcher, and accompanied by a set of the defaced plates. Two of the etchings have been matted for framing but without detriment to the same.

W. DENDY SADLER.

87 WHEN THE HEART WAS YOUNG.

Etched by James Dobie. Remarque proof signed by painter and etcher. Framed.

88 THE WAY OF THE SUN.

Etched by James Dobie. Remarque proof signed by painter and etcher. Framed.

89 THE CELLAR'S BEST.

Etched by James Dobie. Remarque proof signed by painter and etcher. Framed.

90 THE LAST OF THE BIN.

Etched by James Dobie. Remarque proof signed by painter and etcher. Framed.

91 LADIES AND GENTLEMEN. Etched by Chas. O. Murray.
Remarque proof signed by painter and etcher. Framed.

92 THE SPINSTER. Etched by Chas. O. Murray.
Remarque proof signed by both painter and etcher. Framed.

93 THE BACHELOR. Etched by Chas. O. Murray.
Remarque proof signed by both painter and etcher. Framed.

94 THE LAWYER. Etched by C. H. BOUCHER.
Remarque proof signed by both painter and etcher. Framed.

95 THE SQUIRE. Etched by C. H. Boucher.
Remarque proof signed by both painter and etcher. Framed.

96 THE SAME TO YOU, MY DEAR! Etched by W. Boucher.
Remarque proof signed by both painter and etcher. Framed.

97 HIS FAVORITE BIN. Etched by W. Boucher.
Remarque proof signed by both painter and etcher. Framed.

98 THE BUTLER'S GLASS. Etched by W. Boucher.
Remarque proof signed by both painter and etcher. Framed.

99 HIS WEDDING MORN. Etched by W. Boucher.
Remarque proof signed by both painter and etcher. Framed.

100 [A TOAST](?) Etched by James Dobie.
A man standing at a table near a fire-place, punch bowl before him, raises glass with left hand, toddy-ladle in right.
Remarque proof signed by painter and etcher (the remarque a bust portrait of Edward VII). Framed.

AUGUSTIN DE SAINT-AUBIN.

French Artist. 1736-1807.

101 LE BAL PARÉ.

LE CONCERT.

Engraved by Duclos. FINE ORIGINAL IMPRESSIONS WITH MARGINS IN Louis XVth gilt frame (repair in upper corner of one print). Folio (2 pieces).

FRANK SHORT.

102 ENTRANCE TO THE MEUSE. After Turner.
Etching. 4to.

ALFRED SKRIMSHIRE.

103 LADY AT THE PIANO.
Mezzotint printed in colors. Framed.
* Signed Artist's Proof. Small folio.

104 CARDINAL YORK.
Mezzotint printed in colors. Framed.
* Signed Artist's Proof. Small folio.

F. G. STEVENSON.

American Engraver in pure mezzotint.

105 PEG WOFFINGTON.
Mezzotint printed in colors. Signed artist's proof on India paper. Passe-partout frame.

106 THE FRUITSELLER.
THE MILK GIRL.

Pair of mezzotints printed in colors. Signed Proofs. (2 pieces.)

107 MADONNA TEMPI.
Mezzotint printed in colors. Signed proof.

JACQUES J. TISSOT.

108 SUNDAY MORNING.
Etching, 1883. Signed Proof, also with Tissot's red stamp. Folio.

109 THE WIDOWER.
Etching. Signed Proof. Folio.

110 THE CONVALESCENT.
Etching, 1881.

TOUVENIN.

111 LOVE ENCHAINED BY THE GRACES.
THE GRACES ENCHAINED BY LOVE.
Stipple engravings printed in brown. Folio. (2 pieces.)

TURNER'S LIBER STUDIORUM.

112 SOLWAY MOSS.
Mezzotint by T. Lupton, 1858. Proof.

113 THE WOMAN AND TAMBOURINE.
Mezzotint by T. Lupton, 1858. Proof.

114 THE SOURCE OF THE AVERON IN THE VALLEY OF CHAMOUNI.
Mezzotint by T. Lupton. 1860.

115 PROCRIS AND CEPHALUS.
Mezzotint by T. Lupton, 1864. Proof.

116 PEAT BOG, SCOTLAND.
Mezzotint by T. Lupton, 1864. Proof.

117 WINDMILL AND LOCK.
Mezzotint by T. Lupton, n. d.

118 BRIDGE AND COWS.
Mezzotint by T. Lupton, n. d.

119 THE CALM.
Mezzotint by T. Lupton, n. d.

WATER-COLOR DRAWINGS.

FRANCIS GARAT.

120 THE SEINE WITH THE PONT NEUF.
Also showing buildings on either side of the river. Finely executed and full of color. Framed.
Signed. Height, 9 inches; width, 13 1-4 inches

121 PORT ST. MARTIN.
With busy street scene.
Signed. Height, 15 inches, width, 11 inches

122 ARC DE TRIOMPHE.
With Cavalry Regiment passing.
Signed. Height, 9 inches; width, 13 inches

123 THE SEINE SHOWING EIFFEL TOWER.
Boats moored near the bridge.
Signed. Height, 9 inches; width, 12 inches

J. VEYRASSAT.
French Artist.

124 FRENCH FARM SCENE.
With men plowing.
Signed. Height, 9 1-2 inches; width, 13 1-2 inches

JAMES WARD.
Early English Engraver and painter, chiefly of animals.

125 DOCTOR SYNTAX (Race Horse).
Original lithograph, proof before letters on India paper. A selected proof with notations said to be in the handwriting of James Ward. Small folio.

CHARLES J. WATSON.

126 CANTERBURY CATHEDRAL.
Etching, 1885. Signed Proof. Small folio.

JOHN COTHER WEBB.

127 MIRANDA.

Mezzotint printed in colors. Framed.

* Signed Artist's Proof.

JAMES McNEILL WHISTLER.

"Whistler was born to be a great master of etching"—E. G. Kennedy.

128 THE "ADAM AND EVE" OLD CHELSEA. K. 175.

Unusually fine impression of the etching with the butterfly clearly visible above the church. Framed.

* An interesting plate marking the transition from the Thames to the Venice manner.

129 'LONGSHORE MEN. K. 45.

Clearly printed impression of the only state.

130 BECQUET. The Fiddler. K. 52.

Impression on Holland paper. The plate was first used by Whistler for a view of West Point and the stacked arms can be seen in the lower corner.

131 EN PLEIN SOLEIL. K. 15.

One of the "Twelve Etchings from Nature." A charming subject, a young girl with a parasol seated on the grass in the sun. Printed by Delatre, from whom Whistler learned the art of printing. Framed.

132 SEYMOUR STANDING UNDER A TREE (Seymour Haden, Jr.). K. 31.

With the name "Seymour" in lower left corner. Framed.

133 ANNIE HADEN, SEATED. K. 30.

On Holland paper. The daughter of Seymour Haden and Whistler's niece. Considered to be the most beautiful portrait etching of a child. Gold frame.

134 GREENWICH PARK. K. 35.

The plate has been called also "Kensington Garden." Printed in warm toned ink on thin Japan paper. Framed.

135 EARLY MORNING, BATTERSEA. K. 41.

One of the "Sixteen Etchings," catalogued by Wedmore as "Cadogan Pier," but on the proof in the Lenox Library in Whistler's writing "Battersea Dawn." The light at early morning is admirably rendered.

136 BLACK LION WHARF. K. 42.

One of the Thames Series, described by Joseph Pennell as "one of the greatest engraved plates of modern times."

137 SOUPE A TROIS SOUS. K. 49.

A cheap Parisian restraurant, late at night, in which five men are seated, some asleep.

138 THE LITTLE RAG GATHERERS. (Quartier Mouffetard.) K. 23.

With the date 1858 added in dry-point near the signature.

Warmly and not too heavily printed impression.

139 SKETCHING.

Etching. With the number.

140 PORTRAIT OF WHISTLER. By Rajon.

In the manner of a Crayon Drawing. 4to. Framed.

JULES JACQUET.

141 "1806." Engraved after Meissonier. SIGNED PROOF. Large folio. Framed.

* THE RAREST OF THE ENGRAVINGS OF THE NAPOLEONIC PAINTINGS BY MEISSONIER.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library